

**SET FOR 1970** - Above is a sketch of what the proposed Arts-Humanities Center will look like when completed. The modern complex will be located at the corner of Iranistan and University Avenues and is scheduled for use by spring of 1970.

## Arts-Humanities on Schedule; Opening Set for Spring of 1970

Within a year and a half, the skeleton at the southeast end of campus will be known as The Arnold Bernard Arts-Humanities Center.

The project, located on 3-1/2 acres at the corner of University and Iranistan Avenues, was planned for construction on property which encroach on the setback of Ingleside Place, said Albert E. Diem, vice president of business

and finance. When the problem was realized, a variance was granted by the zoning board of appeals.

The Arts - Humanities Center will house the University departments of art, music and speech and theater arts and will provide classroom space for the study of the humanities on the undergraduate and graduate levels and offices for faculty.

A two-story horizontal core in the center will contain a little theatre seating 900 people, art galleries for exhibits of major works, sculpture studies, music recital and rehearsal rooms and an out-door recessed sculpture garden. Distinctive features will also include a futuristic experimental theater seating 200 people and a humanities lecture hall with a capacity hall of 200 people.

## Time-Life, UB to Try New Image for History

The theory that "history can be fun," will be experimented upon at the University of Bridgeport this fall when a new series of non-credit lectures will be offered to the general public. The lectures will be based on books published by Time-Life Corporation.

The aim of the program, "The Great Ages of Man", is to make a serious study of history more attractive to the public and not only to the specialists of history, according to the chairman of the history department, Dr. Schmidt. "I feel very strongly," Dr. Schmidt said, "that the study of history should get wide exposure and not be narrowly academic. Time-Life offers an opportunity to pursue a subject along scholarly lines in a manner pleasing to the layman."

"This is an idea the academicians might keep in mind as they approach their students on a daily basis." He added that they want to try to convince people that history, studied as a humanity, can be fun as well as enlightening.

The program is sponsored by the University's Center for Continuing Education in conjunction with the University's history department.

The series is divided into three parts, the first of which will be offered this fall from October 16 to November 20 in Jacobson hall

Wednesday evenings from 8 to 10 p.m. The second is scheduled for the 1969 Spring semester and the final series will be given in the 1971 Fall semester.

Tuition - exclusive of books - is \$18 and persons interested in enrolling are urged to contact the Evening Division of the University of Bridgeport for further information.

Instructors for the lecture series will be Dr. Albert J. Schmidt, Bernhard professor and chairman of the University's history department, and Mrs. Hilare Inder, instructor of history at UB.

## Library at Yale Available for Use

In answer to a large number of requests by non-Yale students to use the Yale library, authorities at that university have agreed to open their doors. However, those outside students who wish to make use of the privilege are required to bring a letter from the head of their college library stating specifically what material is needed and that it is not available in that college's library.

The policy of permitting graduate students to use the library when their library cannot furnish needed material remains the same.

## New Regulations Add Freedom to Fairfield U.

The campus revolution has come to Fairfield University with the adoption of new regulations which permit increased freedom for the entire student body.

Issued in a revised student handbook, the new regulations permit informal dress in the classroom, an end to curfews for all but freshmen, permission for students over 21 to have alcoholic beverages in their residence halls and permit women to visit the residence halls on Sundays.

The dress issue has been a critical one for a number of years. It culminated in a spontaneous demonstration last semester that saw some 200 students barred from the dining hall for failing to wear a tie and jacket.

This year, however, informal attire, which has been described as, "shirt with collar, shoes and socks, slacks as well as a neat appearance," is considered acceptable.

Ronald J. Bianchi, assistant dean of student services said the handbook committee was formed during the 1968 spring semester in order to review school policies.

Pointing to other changes in Fairfield University policies, Mr. Bianchi said that alcoholic beverages will be allowed on the Fairfield campus provided the state regulations concerning such beverages are not violated.

He also said that Fairfield plans to provide a student lounge for those over 21. But, he added that plans for the new lounge must meet the existing state and town laws.

In another departure from the old rules, only freshmen will be required to report to the prefect on duty each weekday evening at 11 o'clock. Also, there is a "lights out" policy for freshmen at 12:30 a.m.

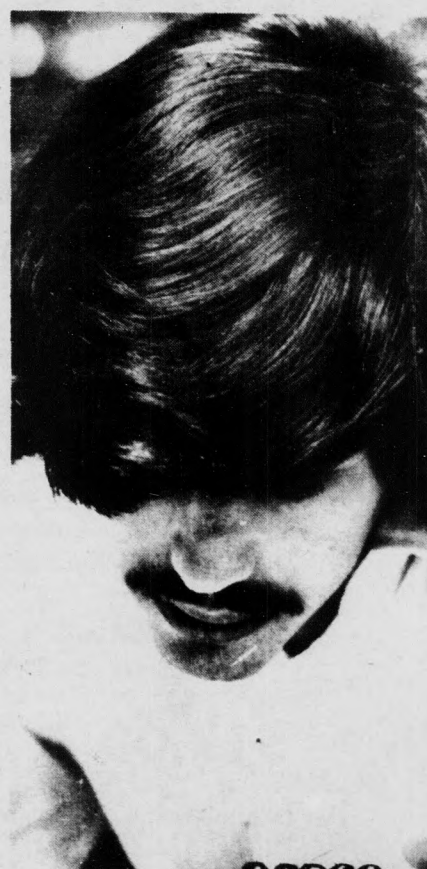
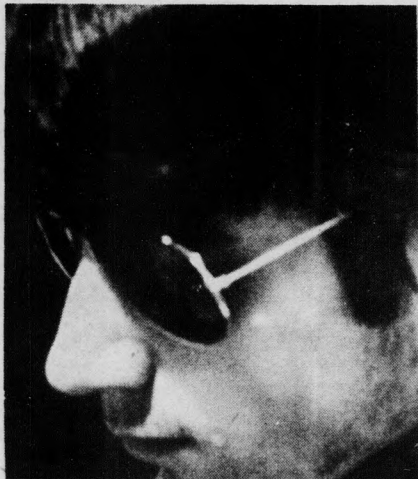
But sophomores and juniors are granted the freedom of signing themselves in each night, and notifying the prefect if the student will not be sleeping in his residence hall. Seniors living on campus do not have to sign in, but they are expected, out of courtesy, to leave information with the prefect concerning their whereabouts.

Traditionally, residence halls on the all male campuses have been closed to women. However this year, an "open house" policy permitting women to visit the men's residence halls on Sunday has been initiated.

Campus demonstrations and disorders which have made their presence felt on many campuses throughout the country, received a serious look by the Fairfield University administration.

In a section of the new handbook entitled "Demonstrations," the administration felt that it was the duty of any university to promote free speech but in a way that will not be of a disruptive influence to students who are not engaged in the demonstration.

Summing up the effects the new rules will have upon students at Fairfield University, Mr. Bianchi commented, "the administration hopes that the students, with the new handbook of regulations, will be able to reach their own solutions to their own problems."



**EVOLUTION OF UB STUDENT** -- Everyone changes a little once they go away to school and here at the University people change not only personality wise, but in physical appearance as well. Scribe photographers have compiled the above group of pictures to show changes that a typical student may go through. Photos, left to right, are the clean-cut appearance (most freshmen), then the sunglasses and sideburn stage (sophomores), followed by the mustache look (juniors) and the popular "combination"-mustache (or beard) and long hair (usually attained by senior year, if not sooner).

(Scribe photos - Schneider and Martin)



# Futz Explores New Dimensions

By LAWRENCE KASDEN  
Culture Editor

The new wave of the future in the field of theatre seems to be moving in the direction of unconventional. When one uses the term "the modern theatre" or "modern drama" or any of the many similar terms he is usually speaking of one of the many new forms to which the playhouse is being exposed. Certainly, however, these terms can be used only as far as specifying something new, but not something of precise form and structure. The modern theatre, or whatever one wishes to title it, is in search of new means of communication. The result is a variety of new patterns. There is a great difference in the productions of Harold Pinter, Julian Beck, and Rochelle Owens. The only obvious similarity is the obvious unconventional presentation.

Pinter tries to show people in their everyday life. Instead of focusing on the hero in search of some universal goal, he shows the hero drinking his morning coffee while reading the news-

paper. Beck does not try to show anything, but rather attempts to get the audience involved in its own entertainment. The goals of these two new modes seem at first exciting, and if done well will prove exciting. But one can become very bored watching someone else drink coffee, and one does not have to go to a theatre to entertain himself.

Rochelle Owens attempts to find a new means of communicating. In her play "Futz" the aim is to speak with more than words. "Futz" was first performed in 1965 at the Tyrone Guthrie Workshop in Minnesota. "Futz" is about a man Cy Futz, who loves his pig, Amanda, screws her, and considers her his wife. The goal of Miss Owens' play is to explore the forces of instinct and social acceptability. There are added into this the elements of freedom, regimentation, social relations.

The newness of "Futz" is two fold. First, the play is extreme in physical action and extreme in presentation of previously inadvisable scenes. The second newness is in the author's direct attempt to make the message apparent through the communication of language, action, song, and dance. The premise of this attempt is that physical activity as well as spoken words can be used to communicate, and that in fact, most of our everyday relations are based more on the physical aspect.

In one sense the Owen idea resembles the Pinter idea in that they attempt to show life as it is truly lived. The second aspect of the Owen idea is that



all the modes of communication can be used to express a single idea and that true communication is accomplished by synchronizing all these modes.

The problem presented by much of these new attempts at showing "real" life is exactly in the

attempt. If one wants simply to see real life there is no need to go to the theatre at all.

The problem presented in the specific attempt made in "Futz" is that the physical, dance and song modes of communication would prove incomprehensible without the narration that ac-

companies. Further, the other modes of communication are pressed to actions of extreme. If these other modes are to be able to communicate (which I believe they can) they must do so in the very same fashion as the spoken language, and not in extreme diffusion.

## Foreign Movie Gains Success; Shows Mature Sex Education

American International Pictures, the company which graced us with the classic Beach Party movies, took us through the motorcycle - Hell's Angels - Peter Fonda phase, and most recently treated us to "Wild in the Streets," in which the government of the United States is taken over by the teeny-boppers, departs from its usual offerings to present one of the most frank, exciting, informative, and interesting pictures of the year, "Helga."

Originally filmed and released in West Germany, "Helga" is enjoying considerable success all over Europe, and from the reaction of the audience at the Beverly Theatre, where it was premiered in Connecticut last Wednesday, it will do much the same in America.

"Helga" is the first attempt at honest and widespread sex education for the mass audience by the American motion picture industry. Admittedly not for the squeamish, it contains, for the first time in America, the filming of the birth of a baby, which is as complete and authentic as it could possibly be. Nothing whatsoever is left to the imagination.

It was surprising how many supposedly intelligent adults could be so ignorant when it came to questions about sex or the use of various parts of the body in relation to sexual functions. An example of this lack of sex education was revealed in an interview which took place in a pool hall, where customarily sex is learned by naive teenagers. When the interviewer asked an elderly man about the use of a

pital, and every detail of conception and delivery are photographed with extreme candidness, but always in the best of taste.

Preceding the actual story of the film is a brief prologue which illustrates, by a series of short interviews, how widespread adult sexual ignorance is. Adults of many varied fields, from business executives to construction workers, were asked questions about sex and were queried about their views on sexual education.



woman's Fallopian tubes and he replied, "Fallopian? Fallopian? Fallopian? I don't know. I never got into that."

Aside from the fact that an elementary sex education is of the utmost value for all, another aspect of this film which makes it essential is the brilliant photography which is employed throughout the film. "Helga" introduces micro-photography, a process which enables high-powered microscopes to depict vital life functions in progress. Under the supervision of Dr. Erwin Burcik, this new film dimension makes it possible to film such sequences as the full fertilization of a human egg and the development of a human embryo from the first moment of its existence. From this moment a camera follows the development of the embryo throughout pregnancy and at the dramatic climax of the film we are taken to the delivery room to witness the entire birth, while each step is explained and discussed by a doctor.

Don't be taken in by misleading advertising or gossip, there is nothing in "Helga" which could not or should not be shown to any high schooler or to most mature grammar school students. Also don't be misled into thinking that it is "elementary" or "juvenile," for no matter how much you think you know about the reproductive system, everyone will benefit from "Helga."

Definitely a "must" for all psychology, nursing, or science students, "Helga" is essential viewing for everyone. The only sad thing about this film is that it has to be shown in a theatre, rather than making it required viewing for everyone over 12. I wholeheartedly recommend "Helga" for anyone with a desire to see a serious-minded look at sex as it really is.

- Thomas Wickert

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# City Center Joffrey Ballet Sets New Landmarks

The City Center Joffrey Ballet has returned to New York for one of their dazzling five week seasons. Directed by Robert Joffrey, this young company continues to bring forth new landmarks in the dance world and in so very few years has risen to being among the top three ballet companies in the country. The fall season which finishes October 20, is bustling with variety, including two world premieres and twenty-one favorites from the repertoire.

The company presented three well-known works during a recent evening -- "Moves," "Incubus," and "The Clowns." Moves, a Jerome Robbins ballet in silence, premiered in 1959. It concerns relationships and is pure dance; pure genius.

Unlike most musically stimulated ballets, "Moves" stimulates in silence. Coupled with simple steps and intricately woven patterns, it represents a study in basic movement. Weaving in and out of dramatic situations, the dancers mold their own tempo in charming vignettes. The ballet contains two Pas de Deux (a dance for a man and a woman), a separate dance for men, as well as one for the opposite sex and a company finale.

One aspect of the Robbins ballet has always bothered me. Even though the collage of movement is overwhelming, it eventually becomes hard to take. Too many beautiful solos and duets occur at once and you just hate to miss any one of them! You tend to keep flipping back and forth from dancer to dancer to try not to lose one ounce of excitement. Even so, the company headed by Rebecca Wright and Michael Uthoff put on a tremendously worthwhile showpiece -- in silence.

Gerald Arpino, one of our most brilliant choreographers and assistant director to the Joffrey company, was represented by two of his works. "Nightwings" was to be performed by Lisa Bradley, the company's leading female dancer. But Miss Bradley is now pregnant so the work has been removed from the season's roster and replaced by "Incubus."



This ballet begins in silence. It concerns a legend from Medieval times about a demon or spirit that was thought to lie on sleeping persons, especially young girls, inducing agonizing nightmares. Throughout the ballet, one agonizes with Erika Goodman as the young girl through her fitful sleep.

Seymour Lipkin, company guest conductor, provides the sharp, atonal moods with a small ensemble.

Miss Goodman is a good actress, conveying her terror vividly as the dream unfolds. A rag doll, which she hangs onto dearly, soon becomes the dual symbol of her waning childhood and her rock of security. Arpino juxtaposes this doll against a sequence of quickly moving scenes -- the child coming upon her parents making love, the communion, with all its secret embodiments of Christ, a painful circus memory of a fallen trapeze artist, a joyful romp with a teasing young boy friend.

The trapeze scene is unique in its marvelous utilization of a real trapeze with Robert Blankshine swinging full force. The episodes come in waves, brilliantly punctuated with light, and several are repeated with variations of movement to maintain the deepening involvement of the audience with the young girl's dream.

The Clowns is a bomb and bal-

loon happening. This Arpino ballet makes you think how absolutely mad you have to be to create such a tour de force, but much credit must go to Robert Blankshine as the lead clown.

The ballet begins with recorded sounds of bombs blasted at the audience and intermittently bodies dressed as clowns drop from the sky. Blankshine collects these limp forms into a massive display of lifeless bodies. You get the weird feeling that he has been doing this very thing, and only this, for an eternity. After one tremendous crescendo of bombs and shrieking music, there is complete silence.

At this point, life starts to stir in the body of clowns in the person of Erika Goodman, female clown, and she and Blankshine discover each other, blissfully and kissfully, in a delightful Pas de Deux reminiscent of Adam and Eve in Eden. But Mr. Arpino is not his clown's keeper. He slowly turns clown's heaven into an abstract, brutalizing hell. What is so beautiful about this piece is to see lovable clowns acting so cruelly, terrorizing their savior, with smiles frozen on their faces.

Furiously by their bad manners in a playful sequence with balloons, Blankshine is determined to put them off and dances a hard and light variation with aggression and madness. But the mob of clowns is not to be put off. Another balloon entrance, this time

hot dog in shape and forty feet long. He is oozing with new aspirations when Maximilliano Zomosa comes and deflates his hot dog. All join in, but our lead clown becomes the victim. They wrap him up in the deflated fragments. Deep down, one feels the torment of mob action and violence. Squirring on the floor, he dies over and over in your heart and then recovers. Now comes the point of total insanity. You feel so crushed by this treatment that you just want to get up there and let one of those clowns have it!

The finale begins. From upstage, a long strip of plastic inflates and becomes larger and larger and larger and larger. . . . At its peak, the balloon covers three quarters of the stage and hovers over the manic clowns like a monster. Blankshine now goes out of his beautiful mind. The clowns somehow manage to slip underneath the balloon and soon the whole slew of them are immersed in it.

Scratching on the walls, jumping from side to side, the mad clowns go even madder. Blankshine dances around and finally is thrown onto the top of the monster and his tormenters also jump in. (By now you're climbing out of your seat.) Suddenly, Blankshine emerges or top, partially visible. All the others have succumbed, but he has temporarily put the creatures down. The curtain falls. I was exhausted.

Mr. Blankshine endures some of the most frightening throws, catches and rough handling that I've ever witnessed. The ballet was choreographed for him and he is excellent in his part although he is not strong on his partnering.

"The Clowns" is one of the most highly emotional and dramatic ballets ever conceived and Mr. Arpino had a ball with it. One unreal clown is pitted against the real world. It lacks a great deal of dancing except for Blankshine's but in all it is

an astonishing work and a must to anyone interested in the theatre.

Tickets are available for the next three weeks. Performances Tuesday through Sunday. Prices range from \$2.00 to \$5.50. Write New York City Center, 131 West 55th St., New York, N.Y., 10019.

- Brett Jacobson



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## Byrds' Album Misses Standard

Byrd's Album review  
"Sweetheart of the Rodeo"  
Columbia 3,98

The newest album by the Byrds, "Sweetheart of the Rodeo," is being praised by music critics and record reviewers as being "original and innovative," and more than once I've read the headlines "The Byrds Turn to Country and Western." But as a more serious listener will note, the Byrds always have been deep into country music, and their newest album is merely an extension of a trend they began long ago with album number one.

If one plays all the Byrd albums in chronological order, he will see that even from their earliest recording days they drew from many sources, especially folk, but country and western is where their deepest roots lie. Take for example their last album, "The Notorious Byrd Brothers," an album which in many ways is superior to this one, and where most of the songs are more noticeably in the C&W

vein than on any previous one.

But on "Sweetheart," it appears as though the Byrds exhausted their resources, come to the end of the line. Where each previous release was better than the one before, with this album the Byrds have taken a serious nose-dive. Probably under the impression that as long as they do something different, they will be praised as innovators, and by most publications they have, I feel that this new album is good, but far below the usual high quality of their earlier albums.

The album opens, surprisingly, with one of the best songs they've recorded since "Mr. Tambourine Man," another Dylan song, "You Ain't Going Nowhere."

The album opens strong, and except for a few good moments like their fine rendition of Woody Guthrie's "Pretty Boy Floyd," it gets more and more boring with each track, until they close with another good Dylan tune, "Nothing Was Delivered." Everything in between are old country songs like "I Am a

Pilgrim," "The Christian Life," or the old Gene Autry song, "Blue Canadian Rockies."

If you like pure country music, then this album is not for you, because as a country album it is far below par. But if you like rock music and would like an easy introduction to C&W, then perhaps what you find in "Sweetheart of the Rodeo" will be worthwhile. Don't misunderstand me, this is not a bad album, it's just not very good.

- Thomas Wickert

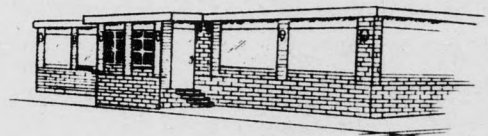
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## Scribe Editorial Section



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## A Matter of Priority

The physical plant of the University is growing at a rapid pace. Within the past five years some of the largest and most functional buildings on campus have been added - two being the College of Business Administration and Bodine Hall.

Presently, on the corner of University and Iranistan Avenues is being constructed yet another super structure: the Arts-Humanities Building. The University's development schedule lists a Learning Resources Center and new girls' dormitory as buildings to follow the Arts Humanities Center's completion.

We are proud of the growth of the University. But, we are beginning to question its list of priorities in building projects. Especially in the face of some facility shortages apparent this semester, we wonder if the University shouldn't revise its development plans.

We are most concerned about the lack of an adequate large capacity, auditorium-type facility. A visit by the Bridgeport fire

marshall this summer drastically reduced the capacities of the gymnasium, social room and Marina Dining Hall, the only facilities on campus large enough to hold mixers or entertainment events.

The Arts-Humanities building was once slated to have a 2,500-seat capacity auditorium. The University scaled that auditorium down to a "little theater" of 900 in the wake of an announcement by the city of Bridgeport that it planned to build a civic auditorium.

We understand the University's decision in this matter.

The Speech and Theater Arts Department was much happier with the "little theater" concept as the small audience is a trend in contemporary theater. The facility was planned for their utilization.

However, city officials tell us that the civic auditorium they talked about won't even be on the planning board until 1973.

If the University should grow in the next five years as quickly as it has in the

past, there is no reason why presidential candidates shouldn't visit this campus or influential figures in all walks of life. Where would the University schedule such addresses? In the gymnasium? Probably, they would schedule that speaker for the social room of the Student Center, allow the 2,300 students who could be seated to see the speaker in person and listen to his talk and then ask the other half of the day time student body to watch the speech via closed circuit television in Dana Hall. But, then Dana Hall won't accommodate 2,000 students, either.

The University has mentioned a field house in its plans - but it is so much in the future that talk of size or location have not been considered. A large field house would provide a large seating capacity facility--though not the most luxurious.

We wonder if the University is aware of this problem and, if they are, what they plan to do about it.

## Make a Commitment to Humanity

We sincerely hope that University students flock to the Newman Center to sign the petitions regarding the Biafran situation.

In a time when college students are so criticized for non participation and apathy - this is a perfect situation to prove your involvement in, at least, mankind.

Daily between 8,000 and 10,000 persons are dying in Biafra, the secessionist eastern region of war-torn Nigeria, Africa. The Rev.

John C. Mitchell, chaplain to Catholic students at the University, said of the situation, "Genocide is what is taking place right now - and starvation is the grim reaper."

The petitions are sponsored by the Father Mitchell and members of the Newman Center. They ask for diplomatic intervention on the part of the United States for the primary purpose of food distribution to the starving Biafrans. Thus far the United States has remained uncommitted.

Ultimately the petitions will be sent to Connecticut state legislators in an attempt to motivate the national government toward some action. The old "write your Congressman" plea may be well worn, but still very effective.

We commend Father Mitchell and the University's Catholic students for their humanistic concern and hope all University students will be as conscientious and sign the petitions available daily at the Newman Center.

## On Other Campuses

## Obscenity Hassle

IOWA STATE UNIVERSITY -- The Council on Student Affairs here has yet to find an answer to the problem of obscenity on campus. The problem stems from remarks and banners recently displayed at home football games and alleged obscenities at the ROTC awards ceremony.

The council members met and agreed that some policy should be established for approving what literature can be distributed on campus. However, some voiced concern about establishing obscenity rulings since even the United States Supreme Court has been having trouble wrestling with the same problem for years.

## HELP Solves Housing Dilemma

University of Buffalo - Hundreds of students here have been left homeless due to an error by the university. It seems that too many students were accepted for the fall semester and now cannot find a room in the dorms or in the apartments in the area.

An organization called Housing Eliminates Lots of Problems (HELP) has been organized to aid students in finding a place to live.

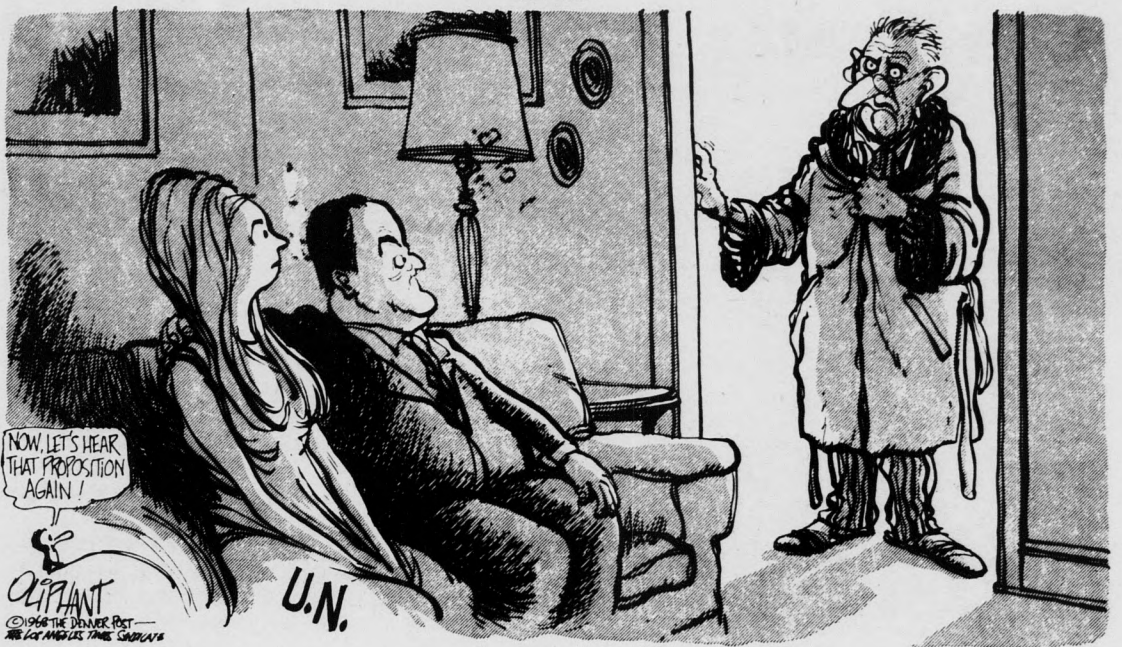
The organization is now circulating a petition to have the university negotiate for large blocks of hotel space to alleviate the problem.

## Money Needed for Coed Yale

It will take approximately \$30 million to bring coeducation to New Haven's Yale University, reported Kingman Brewster Jr., Yale president, in a recent report distributed to key persons on the Yale campus and members of the corporation.

The amount would be needed to expand present facilities to accommodate the 1,500 women maximum that would be enrolled.

The prospect of Yale going coeducational is a real one. "Faculty interest, student preference, and financial economies currently argue in favor of complete coeducation," Brewster said.



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## Letters To The Editor

## No More Big Names

TO THE EDITOR:

It is with great disgust that we have learned that the era of big-name entertainment at the University of Bridgeport has ended. We have learned that because of the change of the fire regulations in the gym and the Social Room, it is no longer financially sound to sponsor any concerts which cost more than \$4,500. That sum eliminates any popular group in the United States from performing at this university.

We submit that the University should end its policy of building more dorms on campus and start planning facilities for the student population of today. There is no reason for a university of this size not to have an auditorium or a concert hall large enough for our needs.

We further submit the question, where do the students go for the

social life and entertainment that a university should provide?

We realize that the students of

the University of Bridgeport attend this school to fulfill their academic needs and desires but we would like to bring to the attention of the administration and trustees of this university their responsibility to provide the proper social atmosphere to further assure the growth of this institution and their students.

Joel Grafstein  
President of Men's Senate  
Larry Feldman  
Treasurer of Men's Senate

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## Terms of Endearment



BY ART BUCHWALD

WASHINGTON -- One of the reasons it is said that Richard Nixon selected Spiro Agnew as his running mate is that the Maryland governor would not offend anyone. At the time, Nixon didn't realize that Gov. Agnew might turn out to be his "seventh crisis."

The former Vice President, who has been running a very restrained campaign, called up Agnew when he got back from Hawaii.

"Hi there, Spiro. How was your trip?"

"Just great, Dick. I got a lot of press in the islands."

"We read it there, Spiro. Every word of it. Say, Spiro, let me ask you something. Did you have to call a reporter a 'fat Jap' on your way to Hawaii? I mean, couldn't you have waited until you got back to the mainland?"

"Aw, heck, Dick, that story was played up. We always call that fellow the 'fat Jap' around the State House in Annapolis. It's a term of endearment."

"There's a feeling here among people of Japanese descent that it was a slur on their descendants."

"I'll admit it didn't sound so good in print, but I apologized, didn't I?"

"You did, Spiro, and I'm grateful. Now let me ask you about your reference to the Polish people in Chicago. You didn't call them 'Polacks,' did you? I mean, you were misquoted, weren't you?"

"No, Dick, I did call them 'Polacks,' but I meant it affectionately. Like I'd call you a WASP. You wouldn't get mad at that, would you?"

"I wouldn't, Spiro, but I'm not Polish."

"I think people are losing their sense of humor, Dick. I think we should call a spade a spade."

"Please, Spiro, I beg you, Don't ever use that expression again."

"Oops, I'm sorry, Dick."

"Where are you going now, Spiro?"

"I'm going down to Harlem, and talk to the Spic... I mean the Puerto Ricans."

"Spiro, will you stop it? I know you've used those names in the locker room, but they just don't sound right in public. Now say after me, Irish-Americans, German-Americans, Chinese-Americans and Mexican-Americans."

"You know, Dick, I'm getting the feeling you don't trust me."

"I do trust you, Spiro. Would I have selected you as my running mate if I didn't trust you?"

"You didn't even know who I was."

"Will you stop, Spiro? I'm not asking much. I'm just asking you not to use slang terms about nationalities during a presidential election campaign."

"OK, OK. If that's the way you feel about it, I'll go back to talking about law and order."

"You wouldn't want to add 'justice' to that phrase, would you?"

"Good heavens, Dick. Everyone knows when I speak about law and order I mean justice."

"Yes, Spiro, just as they know when you say 'Polacks' you mean Polish people. Spiro, I don't want to complain, but people are starting to talk about you."

"Well, you wanted me to become a household name, didn't you?"

### Hans Bodlander Interview:

# Dedicated to Education and Friendship

"When I retired from my work in industry, I decided that the time had come to repay, if this is possible, for what America had given me: a new outlook on life, new hopes, new aims and above all the attainment of self-respect."

"My parents had seen to it that I received a good education, and so I tried to repay by serving the noble cause of higher education. I can express it all in one short sentence: there are debts that can only be repaid by love." Thus wrote Hans Bodlander in his editorial in the May, 1968 "Linguist," bulletin of the language laboratory.

Q. You were born in Germany. When did you come to America and under what circumstances? Could you speak English then?

A. I left my native Germany in 1937 and came to America in January of 1938. When growing up, I started studying Latin when I was nine; three years later I picked up Greek which I studied until I graduated. I also learned French in school. Afterwards, I became an interpreter in the German Army and was wounded during World War I. Then, since I spoke both German and French, the company for which I worked sent me to the eastern part of Europe. I had difficulties with comprehension and speaking when looking for a job.

Q. What work did you do when you got to America?

A. My wife and I being proficient in the photography field, we then worked in photography for ten years here in America. I took my time and learned the language thoroughly. I studied English on my own and my grammatical background from Latin and Greek aided me. I learned English from the people too. After 10 years, I worked again in industry, this time for 15

Hans Bodlander, supervisor of the University's foreign language laboratory since September of 1964, is continuing his work at the University on a part-time basis.

Born in Germany 70 years ago, he came to the United States in 1938. He earned two bachelor of language degrees. One from the University of Berlin and the second from this University. Retiring from industry in 1963, he joined the Buildings and Grounds staff at the University and then later became the language lab supervisor.

Bodlander served four years in the German Army during World War I. A member of the Civil Defense of Bridgeport, he received a citation this year for 25 years of service.

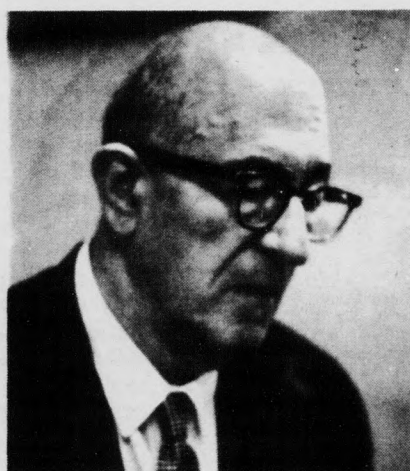
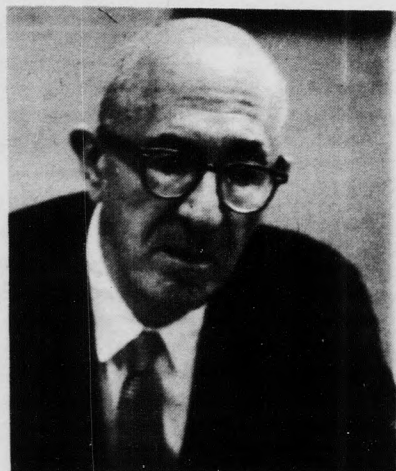
Interested in photography, he wrote a book on photography which was published in Germany. He is currently writing a book dealing with language laboratories.

years. Then, in 1963, I retired at the age of 65.

Q. Upon your retirement from industry, what made you decide to then work in a foreign language laboratory at a university, namely here?

A. I had visited the University in 1946

and was proud of it. After my retirement in 1963 I came to the University and offered my services and was then placed in charge of the language lab. With my background in Latin, German and French as well as a familiarity in other languages, I felt equipped to work the lab. My thoughts



Joseph Kraft: Washington Insight

## Wallace Campaign Sets the Pace In Presidential Race Strategy

ST. LOUIS -- With five weeks left to go in the campaign the Wallace Phenomenon has emerged as the dominant feature of the 1968 presidential election. This is not mainly because of the size of the vote the former Governor of Alabama is likely to draw. Far more important than the size of the Wallace support is its distinctive character.

For it is evident, particularly here in a Border state combining the features of many regions, that Wallace generates the kind of support which Hubert Humphrey and Richard Nixon can beat back only by direct confrontation. In effect, the two principal candidates are more and more being obliged to organize their campaigns around the Wallace campaign.

To understand this it is useful to distinguish the Wallace candidacy from past third-party efforts. Henry Wallace, in 1948, represented one extreme of the Democratic party. Theodore Roosevelt and Robert LaFollette in 1912 and 1924, represented only a faction of the Republican party. Strom Thurmond, the Dixiecrat who ran in 1948, was strictly a regional candidate.

But the Wallace candidacy does not work on the fringes of the major parties or on a narrow regional base after the fashion of those other third-party efforts. Its appeal is aimed right at the home base, the inner core, the traditionally safe clientele of each of the two major parties.

Consider, for example, the Democrats. Traditionally, they have been strong among the low-income groups of the big cities and in the rural South. Here in Missouri that clientele is represented by industrial workers in the city of St. Louis and by the

so-called boot-heel district in the southeast corner of the state -- a district which has a cotton economy like that of Mississippi or Alabama.

Wallace has visited the city of St. Louis and drew a good crowd of low-income whites. He had a very large and enthusiastic meeting at Cape Girardeau in the boot-heel district. Serious Democratic professionals believe that as of now Wallace will take about a third of the normally Democratic vote in the city of St. Louis and as much as a half of the normally Democratic vote in the boot-heel area.

Conversely, consider the Republican heartland in the country. Rock-ribbed Republicanism is concentrated in the largely Protestant small towns and rural areas of the Midwest and Mountain states and in the affluent suburbs of the big cities. In Missouri, that translates into the southwest corner or Ozark area and the suburbs around St. Louis.

Suburban St. Louis remains a mystery, though it is expected that Wallace will draw a good number of extreme right-wing voters in St. Louis County. As to the Ozark area, Wallace with his moralistic platitudes drew a record crowd in Springfield, Mo., the other day. Some Republican professionals believe he may get as much as 50 per cent of that traditionally Republican vote.

In this situation the two presidential candidates of the major parties obviously have to protect their home bases against the Wallace challenge. As it happens, they are equipped with artillery against him, and already they are beginning to zero in with their salvos.

On Mr. Nixon's side, the need is to emphasize for the tradition-

al Republican clientele the traditional Republican issues of conservative economic policy against the more expansive and populist stance of the Democrats and the Wallace supporters. That is the logic of Mr. Nixon's recent charge that Wallace was in collusion with the Democrats. In effect, he was telling his traditional Republican supporters that to vote for Wallace was to elect the big spenders.

As to Humphrey, his need is to argue that Wallace would place in jeopardy the recent social and economic gains made by the traditional, low-income clientele of the Democrats. That is the logic of the record he recently read in Toledo showing the lowliness of wages in Alabama, the poverty of the schooling there, and the high rate of crime.

To be sure, neither of these approaches is perfect. The Republican rural clientele is not easy to reach this late in the campaign. The Democrats have access to their clientele through the unions. But not all workers are disposed to believe that their recent gains can possibly be erased in the near future.

Even so, it seems to me clear that if the matter is well-handled the major parties can regain standing with their traditional supporters, thus causing a major recession in the Wallace strength between now and the election. But the very fact that such an operation is necessary only points up the precarious state of opinion in the country at large. And even though its size may be exaggerated, the Wallace Phenomenon underlines more than ever the country's need for a time of benign politics given over not to innovation but to a winding down of tensions.

as to the decision are really expressed in my editorial in the May 1968 "Linguist."

Q. What do you believe to be the role of a language lab?

A. The purpose of the lab is to teach the skills of listening and speaking of which the listening skill is the most difficult. This in a nutshell is the purpose, although I could lecture for hours on it. I'm now in the process of writing a book entitled "Organizing the Language Laboratory" which explains purposes and procedures.

Q. What is your job as such at the University?

A. Now that I have retired to part-time work, I still have the same work in running the laboratory, but just for less hours.

Q. Are there any improvements or changes being made in the laboratory here at the University now?

A. We are in the process of installing an additional laboratory of the most modern design with seating for 30 students. This laboratory will be in Room 21 of Dana Hall adjoining the present lab. As far as improvements is concerned, one goal is for a workshop whereby students can come to the lab to study the spoken language individually. This is a most important aspect because the group sessions are not sufficient. Those students who realize the potential of the lab do come for additional sessions and learning. These workshops are limited to the time when the lab is not filled with officially scheduled classes. I have always scheduled such workshops; however, in the past they have been used skimpily.

Q. What governs the material covered in the lab?

A. The lab is coordinated with the classroom and thus the work is based upon the material covered in class. In addition,

(Continued on page 6)



# Protestors Face Strong Penalties

Vietnam's anti-war student activists have grown increasingly militant this year, despite the heavier price of openly opposing the government. If they wish to speak out strongly against the war, students face the choice of risking a long prison term or joining the National Liberation Front or its allies.

Some of the student leaders have already chosen the latter

alternative. Several leaders of the Saigon Student Union in 1967 joined the NLF during Tet, the Vietnamese New Year. Several of Hue's student activists, traditionally more militant, joined the Front before the end of last year.

It is difficult to get accurate information on how many students are actually working for the clandestine Alliance of National, Democratic and Peace Forces

or its student affiliate, the Saigon Students Committee for Peace, both of which have aligned themselves with the Front as an alternative to the Thieu government. One political figure well-known for his anti-war stand believes that the figure is probably no more than 100. Student leaders themselves admit that only about ten percent of the approximately 25,000 university students in Saigon even know or care about the Alliance and its purpose.

Anti-war activists, however, have clearly been driven to a position of advocating the overthrow of the military government by a Communist-led coalition of forces. One student leader interviewed at the Student Union headquarters, still filled with refugees from the May offensive, said, "The future role of the generals who rule the country depends on how they respond to the people's wishes for peace. If they do not give the people peace, they will be lost."

Militance was also reflected in his position on the future reunification of North and South Vietnam. Far from speaking vaguely of a ten - fifteen - or

twenty-year period before reunification, the student said without hesitation, "Reunification will take place within five years, at the most. Most people believe that all Vietnamese are one, North and South."

The activists are not typical of Saigon students. It is usually estimated that only about 10 percent of the university students are politically active. Most of them have little respect for either the Saigon politicians or the generals, and they have been perfectly willing to let someone else die if they can avoid military service. But since nearly all of them are from middle-class families, most students also find a victory by the Viet Cong unacceptable.

They are also quite insensitive to the social cleavages and conflicts which underlie the present war. When beginning students at Saigon University were asked by an American teacher of English to write a composition on the racial problem in the U.S., comparing it with Vietnamese social problems, very few mentioned the gulf between the suburban middle class and the peas-

ant, between Vietnamese and Chinese, or between Vietnamese and Montagnard tribesmen.

The anti-war movement is limited by the inherent social class composition of the student body. Little interest is generated by the elections for positions in the Saigon Student Union, the organization representing students of the 14 divisions of Saigon University. But the left-wing opponents of the war seem to be in a majority among those who are more involved in politics.

The Student Union has been involved in social action as well as politics, having mobilized about 500 university students to contribute labor regularly in refugee relief after the Tet and May Offensives.

Anti-war activity has run in cycles, depending on the political circumstances of the moment. Last year, students were mobilized by the results of the Presidential election, which were denounced by Buddhists and student leaders as fraudulent. Opposition to the election was coupled with call for a negotiated settlement of the war.

## Multi-Media Production

### Set for Univ. Theatre

"Strindberg's 'Ghost Sonata' is an adventure into the mind or dream world," said director Warren Bass of the Speech and Theater Arts Department in a description of the first University Theater production.

The multi-media production utilizes drama, dance, film and projections. The play has been referred to as part of the "theater of the insanity" because it progresses in a dream-like manner and makes no attempt to distinguish the real from the unreal. This is left for the viewer to decide.

"The meanings of the play are psychotic," said Bass. "They express a fear of death, but also of life. In a sense the play deals with all the problems of the modern world described in a dream-like fashion."

The cast of "Ghost Sonata" include the ghost of a milkmaid who died, an old man who swindled

the people in the town, a once beautiful woman now wrapped like a mummy to disguise age and ugliness, a young girl who died from the smell of flowers, and a cook who poisons everyone in the household.

Bass, who did graduate work at the Yale School of Drama and the Columbia School of Fine Arts, has directed over 45 theater productions including productions at the Lincoln Center. He has also directed 8 complete films plus several short film studies, projections, and mixed media productions.

Bass has also received about 70 awards in film, theater, and art, including the 1964 Washington Theater Alliance Best Director Award.

The opening night performance of "Ghost Sonata", scheduled for Oct. 31, is the first of 8 performances that will be offered at the University Theater.

## ACLU Files in District Court Against S.H.U. and Fairfield U.

Two area Catholic universities were named last Wednesday in a suit filed by the American Civil Liberties Union to prevent them from spending federal funds.

Sacred Heart and Fairfield Universities were two of four Roman Catholic colleges in the state named by ACLU spokesman Bart Clausen as being cited in the suit filed in U.S. District Court in Hartford.

The suit claims that use of \$487,603 in federal funds would be in violation of First Amendment guarantees for separation of church and state.

The complaint charges that the unconstitutional use of federal funds deprives non-sectarian institutions of the funds needed to expand student enrollment. It further charges that such appropriation of funds violates the First and Fourteenth Amendments to the Constitution by preventing the free exercise of religion because they constitute compulsory tax-

ation for religious purposes.

Both universities here have received federal grants and loans for construction. Sacred Heart has a grant of about \$50,000 for its new library and has received approval for a federal loan guarantee of \$472,000 for the building.

Fairfield University has received approval for a grant of about \$500,000 for its library, and about \$250,000 for the projected science building. Fairfield also expects to seek another \$250,000 for the science project. In addition, the university has received loans from the federal government on three dormitories it has constructed and has approval for a \$750,000 loan for the

new library.

The complaint, brought on behalf of 16 Connecticut taxpayers, specifically seeks to establish a three-judge federal court to enjoin the defendants from spending \$1,000,136 of funds under the Higher Education Facilities Act of 1963 for building projects in four colleges.

Named defendants in the suit were Wilbur J. Cohen, secretary of the U.S. Department of Health, Education and Welfare; Harold Howe, commissioner of education; and members of the Commission on Cooperation with Federal Authorities in Matters Pertaining to Higher Education of Connecticut.

## Arts Calendar

### MOVIE TIMETABLE

#### Beverly\*

Helga, Friday and Saturday 7:20 and 9:25

#### Cinema Theatre

The Heart is a Lonely Hunter, Friday and Saturday 2:00, 4:20, 7:05, and 9:40.

#### Community Theatre

Secret Life of the American Wife and Bedazzled, Friday and Saturday 7:10 and 9:25.

#### County Cinema

Boom! Friday and Saturday 7:15 and 9:20

#### Hi-Way Cinema

The Heart is a Lonely Hunter, Friday 7:10 and 9:30, Saturday 2:15, 4:40, 7:10 and 9:30

#### Merritt

The Heart is a Lonely Hunter, Friday 7:00 and 9:25, Saturday 2:10, 4:30, 6:55, 9:20

#### Stratford

The Bride Wore Black, Friday and Saturday, 7:00 and 9:15

#### UA Trumbull

The Producers, Friday and Saturday 2:00, 7:15, 9:15.

\* This theatre admits UB students for \$1 every night but Saturday if they bring an ID card.

## Bodlander . .

(Continued from page 5)

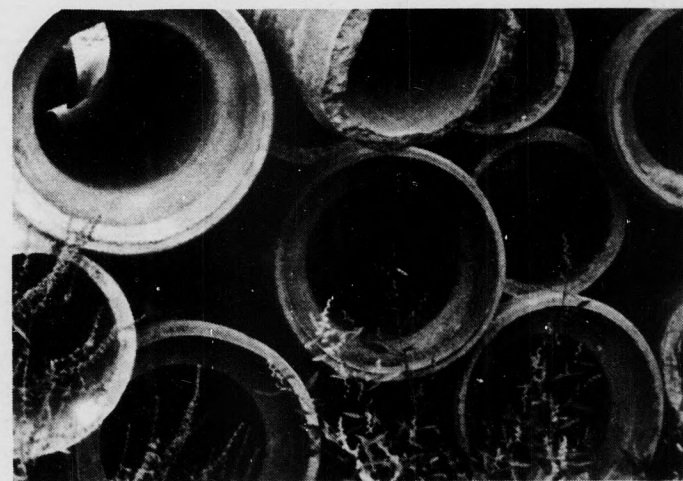
films and cultural material are a supplement in the lab.

Q. I often think of foreign languages as including German, French, Spanish and Russian. However, what about foreign students studying here at the University?

A. When the Chancellor received the first issue of the "Linguist," he asked me, "Is the laboratory doing anything for the foreign students?" That question alerted me to the need for help. It reminded me of the difficulties I had with the English language when I first arrived in America. So I read a number of books on teaching English as a foreign language, and then we invited the foreign students into the laboratory. They have been coming ever since, although I feel that many do not realize how much the laboratory could help them.

Q. Will you continue to write the "Linguist?"

A. I am in charge of the laboratories for two hours each day. If everything goes well, I may find time to continue the "Linguist," even if only on a reduced scale. I always enjoyed working with the students. Many of them are my friends, and this - I hope - will continue for a long time.



UNDERGROUND WORK GOES ON. Workmen apply the finishing touches to interior work as pipes for the Arnold Bernhard Arts-Humanities Center await installation. Other over-the-summer changes include the disappearance of the hedges around Dana Hall in preparation for the installation of a chain fence. Fairfield Hall received a new porch and steps. Old Alumni Hall lost its weight lifting room, which has been replaced by physical education classrooms. And Waldemere Hall has been redecorated as Administration offices.

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**PURPLE KNIGHT MAIDENS** -- Shouting out the cheers this year for University athletic teams are, standing left to right, Judy Staab, Cindy Gabrielowski, Chris Beck, Mary Ann O'Neill, Linda Spencer and Beth Edward. Kneeling are Debbie Flaherty and captain Barbara Busto.



## Purple Knights Away; Play Central Conn.

The varsity football team, bidding for their second win of the season were unsuccessful last Saturday as Northeastern beat the Purple Knights 42-19, but not before three university records were broken.

Bob Harrison, a sophomore end from East Haven, Conn., caught 13 passes for 142 yards and one touchdown. His reception broke the school record set by Dwight Fowler last season. Harrison has totaled 18 catches for 230 yards in the two UB contests and this week was selected to the weekly ECAC Division Two All-East Team.

Skip Rochette found the mark on 22 of 35 passes, gaining 233 yards, and shattering the old mark of 16 complete passes, set last year by him.

Jeff White combined for two

school records as he booted his third field goal of the season, the most in UB history and the longest ever, 34 yards.

Other standouts for Coach Nicolaus forces were Bob Riggio a hard-running fullback who enjoyed a fine game blocking. He has carried the ball 17 times in two games for 55 yards, an impressive 3.2 yard average. Darrick Warner leads all runners with a net total of 103 yards gained in 28 trips.

New Britain-bound this weekend, the Purple Knights take on the undefeated Blue Devils of Central Connecticut in an Eastern Football Conference game.

Coach Bill Loika's gridders are fresh off a romping 33-6 win over Ithaca College and will be in search of their third win of the season when they face UB.

Co-Captains Joe Murphy, a 240 pound defensive tackle, Luther Christie, 252 pound offensive guard and senior quarterback Tom Stevens will play a big part for the Blue Devils.

Len Bonalsky ran over Ithaca 16 times for 137 yards and should host a menacing threat to UB's defensive unit. Senior defensive halfback Frank Maniglia, in his third season as a regular, has a phenomenal 14 thefts in his last two years and is currently the all-

## Frosh Hoopsters

All freshmen interested in playing freshman basketball are asked to report next Monday, Oct. 7, to the Harvey Hubbell Gymnasium. The meeting is open to all interested candidates and will start at 3:30 p.m. Candidates should report to freshman coach Lou Campanelli at this time.

## Campus Calendar

### THURSDAY

There will be a brief meeting tonight at 7:30 p.m. in the Scribe office for all students interested in forming a "Youth For Ribicoff" group on campus.

The Student Education Association will hold its first meeting of the year tonight at 9 p.m. in Fones 12. Dr. John T. Lovell, the new dean of the College of Education, will be guest speaker. The meeting is open to all University students and faculty. For information and/or membership to SEA contact Lynne Apfelbaum Ext. 419 or Carol Asnin Ext. 277.

ID pictures will be taken in the Student Center today from 9 a.m. - 3 p.m. and tomorrow from 9 a.m. - 4 p.m.

### FRIDAY

The Omega Sigma Rho fraternity will sponsor a mixer in the Social Room of the Student Center at 8 p.m. The band will be the Gas House Kids. Refreshments will be served. ID's required.

Hillel is sponsoring services Friday night at 6:45 in the Chapel, Old Alumni Hall. Sunday there will be a Succoth Party at 2 p.m. in back of Old Alumni Hall. Refreshments will be served. Succoth services will follow in the Chapel at 6:45 p.m.

Edward Coll, national director of the Revitalization Corps, America's Citizen Peace Corps, will speak at the Newman Center, at 7:30 p.m. on the goals, programs and the problems of understanding in the urban-suburban situation.

Delta Kappa Phi fraternity is sponsoring an open party from 9 p.m. to 1 a.m. in the Barnum Hotel. It is \$3 per couple and all students are welcome. Refreshments will be served and a live band will perform.

time leader in New England College play.

### SATURDAY

The Omega Phi Alpha fraternity will hold a car wash from 1-4 p.m. in the Carlson library parking lot. Charge will be \$1.

### TUESDAY

There will be an initial organizational meeting for freshman baseball in the Harvey Hubbell Gymnasium, Tuesday, Oct. 8 at 4:30 p.m.

### WEDNESDAY

The Pre-Law Club will hold its first meeting of the semester on Oct. 9, at 1 o'clock, in room 11 of the C.B.A. building. Suggested pre-law curricula sheets will be distributed, and plans for future speakers will be discussed.

All students interested in any phase of theater are asked to report to the University Theater at 1 p.m. Officers for the University Theaters will be elected.

### GENERAL

The Iranian Student Association through its New York office is raising funds and old clothes for the relief of about 100,000 victims of the recent earthquake in Iran.

Faculty and students are asked to send their contributions of money and clothes to Dr. Hassan Zandy in Dana, Room 40, on or before Friday. Checks must be payable to Earthquake Relief Fund, c/o Iran House.

The coed appearing on the front page of Tuesday's paper is not a freshman, as was reported. She is Henrietta Garstein, a graduating senior majoring in sociology.

Recruiters to interview University students for job placement will begin visiting campus on Nov. 1. The Scribe will publish a complete listing of firms, dates, and locations in mid-October.

Parking regulations are in effect and all cars in violation will be towed.

JULES FEIFFER

ONCE UPON A TIME THERE WAS A HOPEFUL YOUNG MAN WHO RAN AWAY FROM HOME TO SEEK HIS FORTUNE..

BUT HE HAD A TERRIBLE SENSE OF DIRECTION, AND KEPT GOING AROUND IN CIRCLES..

AND BEING NOT IN THE LEAST OBSERVANT, NEVER NOTICED THAT HE ALWAYS ENDED UP EXACTLY WHERE HE BEGAN..

SO THAT NO MATTER WHERE HE ARRIVED AT, IT WAS EVERY BIT AS BAD AS THE PLACE HE'D JUST BEEN..



"MAN CAN NOT PROGRESS," HE CONCLUDED, AND THOROUGHLY DISILLUSIONED, HE RETURNED HOME..

WHERE, BECAUSE OF THE KNOWLEDGE GAINED OUT OF MANY YEARS OF TRAVEL, HE WAS LOOKED UP TO AS A TEACHER AND A LEADER OF MEN..

AND BECAME SO INFLUENTIAL HE NEVER HAD TO SEEK AFTER HIS FORTUNE OR ANYTHING ELSE AGAIN.

**MORAL:**  
MAN CAN PROGRESS





# Harrison Named Athlete of Week

Bob Harrison, a sophomore tailback from East Haven, Conn., has been selected as the first Scribe Athlete of the Week for his performance in last weekend's 42-19 loss to Northeastern.

Harrison caught 13 passes from quarterback Skip Rochette in the game against the Huskies, and accounted for 142 yards. He also hauled in a nine-yard touchdown pass from Rochette.

The versatile end can play a number of positions, as demonstrated last year on the UB freshman football team. He played quarterback, halfback and safety for the freshmen. His best performance as a freshman came in the Hofstra encounter when he ran for one touchdown and passed for another to lead the Baby

Knights to a 17-7 win over the Dutchmen.

Harrison was captain of the 1966 Notre Dame of West Haven high school team as a senior and led them to the District League title. That year he played on the West team in the annual Connecticut Nutmeg Bowl All-Star High School Football game. He also played basketball and track in high school.

The 5'10", 182 pound end was named to the weekly District Two ECAC All-East team for his performance against Northeastern. In the 8-7 victory over Trenton State the week before, Harrison was the leading pass receiver, hauling in five passes for 82 yards.

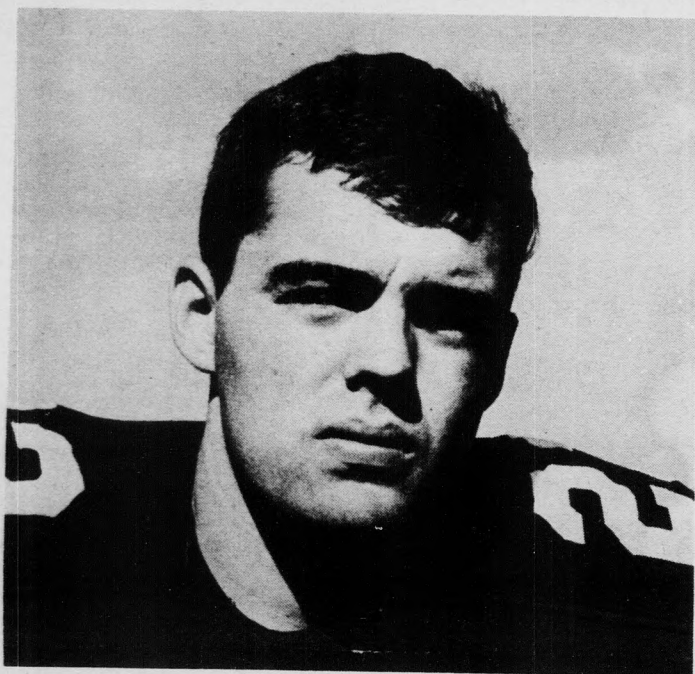
Harrison took a big lead in the composite team statistics with

230 yards and one touchdown. The next leading receiver on the team is end Phil Johnson with five catches for 55 yards.

Harrison will be in the lineup when the Knights take on

his 13 receptions. Last Saturday's performance gave him 18 catches for the season, good for Central Connecticut in New Britain next Saturday. The contest will be an Eastern Football

League conference game, the Knights second of the season. Central will be looking for its first league win of the year. They stand 2-0 on the season but have played two non-conference foes.



**NEW RECORD HOLDER** - Bob Harrison, a sophomore offensive end from East Haven, Conn., has been selected as the first SCRIBE Athlete of the Week for his record shattering performance in last Saturday's game against Northeastern. Harrison hauled in 13 passes for 142 yards and one touchdown in the 42-19 loss to the Huskies, to establish a new UB pass reception record for one game.

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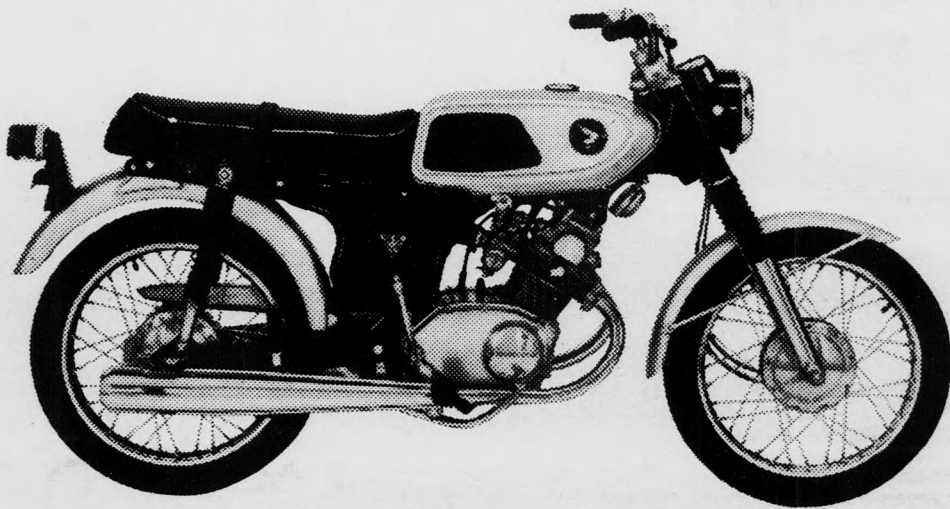
## FOR LUNCH DINNER OR SNACKS ITS ZOLIES

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# HONDA

See your Honda dealer for a color brochure, safety pamphlet and "Invisible Circle" film; or write: American Honda Motor Co., Inc., Dept. 13, Box 50, Gardena, California 90247.

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